

THE HAMMOND TIMES



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Rosa Rio:
Queen of the
Hammond
on Radio

"THE SHADOW KNOWS ..."

On the cover . . .

Millions of listeners during the Golden Age of Radio thrilled to the exciting adventures of "The Shadow," one of radio's most popular shows. During those broadcast years Rosa Rio and her Hammond Organ provided the eerie sounds and background music that kept spines tingling with suspense.

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Rosa Rio: Queen of the Hammond on Radio



Ben Grauer, well-known radio personality, and Joan Caulfield, Hollywood actress, in a scene from the popular radio show, "Cavalcade of America."



It wasn't unusual to see Rosa Rio running from studio to studio with only a minute between shows.

James Thurber once wrote, "A Soap Opera is a kind of sandwich . . . between thick slices of advertising spread 12 minutes of dialogue, add predicament, villainy, and female suffering in equal measure, throw in a dash of nobility, sprinkle with tears, season with organ music, cover with a rich announcer sauce and serve five times a week."

One of the ingredients that undoubtedly made broadcasting successful in the "golden years of radio" was the music of the Hammond and Rosa Rio, one of the best known radio organists. At one time Rosa Rio was providing organ background music for more than 13 shows broadcast coast to coast Monday through Friday.

Let's take a nostalgic trip to the days of radio when Miss Rio was playing for such programs as, "Between The Book Ends," "Lorenzo Jones," "The Shadow," "Myrt & Marge," "Ethel & Albert," "Front Page Farrell," and "When A Girl Marries," to mention only a few.

Hammond Organ Set Mood

"Clock watching was just as important in radio as it is in television today," said Rosa Rio. "My experience as organist in mood music for silent movies gave me the instant background needed for the radio dramas. As organist, I could produce an orchestra sound or effect with the Hammond Organ. Since my rehearsal time was always limited, the director might allow eight seconds for a certain musical bridge, only to frantically signal me from the control room during air time to cut



"My True Story," a long running soap opera starred from left Lois Nettleton, Jamie Smith, and Nancy Pollock.

it to four. This made it impossible to use printed music because I had to keep my eyes on the script, director, clock and the actors all at one time."

Rosa Rio quickly learned that her conservatory diplomas were not the key to holding a position in radio broadcasting. In her study of theory, consecutive fifths were not allowed. But these were used to represent footsteps, sneaky and eerie cues on some of those super suspenseful radio broadcasts.

Rosa Rio often ran from one studio to another with less than a minute between shows and only once did she start the wrong theme. After the shock of the first four notes she quickly changed the theme and no one was the wiser.

Her longest running show was the tear-jerking, "My True Story." A complete drama was presented each day and many top television performers including John McIntire, Jeanette Nolan, Tony Randall, Ross Martin, and Bob Hastings got their start on the program.

The women loved "Lorenzo Jones," the long running radio drama featuring Karl Swensen as the easygoing lead. Miss Rio recalls that whenever there was a birthday written in the script the studio would overflow with gifts. Her organ theme for this show was the well-known, "Funiculi Funicula."

Eerie Sounds For "The Shadow."

Everyone remembers "The Shadow," who was played through the years by such well-known actors as Robert

Andrews, Orson Welles, Bill Johnston and Bret Morrison. And, those eerie sounds and background music that kept spines tingling with suspense were produced by none other than Rosa Rio on the Hammond.

Here is a typical page from a "Shadow" script with music cues:

THE SHADOW

Theme: "Omphale's Spinning Wheel" by Saint-Saens

Organist: Rosa Rio

Opening:

Music: "Spinning Wheel — Fade Under

Shadow: (FILTER) Who knows what evil lurks in the hearts of men? The Shadow knows (LAUGHS)

Music: THEME UP . . . SEGUE BRIGHT THEME



Anncr: Once again your neighborhood Blue Coal dealer brings you the thrilling adventures of the Shadow . . . the hard and relentless fight of one man against the forces of evil. These dramatizations are designed to demonstrate forcibly to old and young alike that crime does not pay!

Music: THEME UP . . . SEGUE TO NEUTRAL BACKGROUND



Anncr: The Shadow, mysterious character who aids the forces of law and order, is in reality Lamont Cranston, wealthy young man-about-town. Several years ago in the Orient, Cranston learned a strange and mysterious secret . . . the hypnotic power to cloud men's minds so they cannot see him. Cranston's friend and companion, the lovely Margot Lane, is the only person who knows to whom the voice of the invisible Shadow belongs. Today's drama . . . "The Lady in Black."

Closing:

Anncr: The Shadow program is based on a story copyrighted by Street and Smith Publications. The characters, names, places and plot are fictitious. Any similarity to persons living or dead is purely coincidental. Again next week the Shadow will demonstrate that . . .

Shadow: (FILTER) The weed of crime bears bitter fruit. Crime does not pay. The Shadow knows! (LAUGH)

(Script reproduced, with permission, from RADIO'S GOLDEN AGE by Frank Buxton and Bill Owen, Easton Valley Press, Box 113, Ansonia Station, N.Y. 10023)



1.



2.

1. The joys and sorrows of "When A Girl Marries" were brought to radio listeners by from left, Georgia Burke, Mary Jane Higby, Robert Hoag, and Delores Gillen.

2. At one time, during its long run on radio, the part of "The Shadow," was played by Orson Welles, well-known stage, radio, movie, and television actor.

3. A scene from "Ethel & Albert," that zany couple of radio and television fame starring Alan Bunce and Peg Lynch.

4. After a long career in radio broadcasting, Rosa Rio is now a concert artist and organ teacher with studios in Shelton and Stamford, Conn.



3.

Remember "Myrt & Marge," another successful radio drama? Many television personalities including Vinton Hayworth, Jackson Beck, Santos Ortega and Ed Begley appeared on this show also. The theme was "Poor Butterfly."

And the list goes on and on to include, "Cavalcade of America," "The Court of Missing Heirs," and "Dead Line Dramas," "Hannibal Cobb," and "Mystery Chef." The lineup was enough to keep any organist busy, but Rosa Rio still found time for her own show, "Rosa Rio Rhythms," which was broadcast coast to coast and to the troops overseas during World War II.

Radio Soap Opera Required Imagination

How we used our imagination during the days of radio. Little did we realize that when we heard a baby crying it was really an adult with a pillow to her mouth, or that an old man of 60 or 70 was being played by an actor of 25, or that when an actress read, "Suddenly he was kissing me, my first kiss," that the sound effects were the actress kissing the back of her own hand, while the organ played romantic music. And the story goes on. "And so we were married (organ plays wedding music), and for a month I knew the delicious mad ecstasy of being Glenn's wife." Time passes and Glenn's wife says in a weak voice, "Oh the pain!" This is the cue for Aunt Kate to gently say, "I'm sure it's labor" and quickly the organ takes it away with "Rock A Bye Baby" music and Glenn's wife says, "And that night my little daughter was born and she was the image of Glenn."



4.

And so it went, day after day, year after year. The golden voice of radio in which the Hammond played such a prominent role was brought into millions of American homes.

Birth Of The Soap Opera

Frank Hummert, a Chicago newspaperman, really evolved the daytime serial when he introduced the ever popular show "Ma Perkins" and sold it to Procter & Gamble. Thus the soap opera was born. The inexpensive price tag on the programs made them very desirable. They could be aired 15 minutes a day, five days a week for a weekly production cost of about \$3000 including organ music. This was a fraction of the cost of a comedy or musical show on radio.

When soap operas began switching to television, Rosa Rio became an organist for the show "Brighter Day." "No longer was I near the actors or the props . . . not even in the same room. Instead I was all by myself with a Hammond organ, a television monitor, a clock, and earphones," said Miss Rio. "Somehow it was more fun and peaceful in the old radio days. I loved those days and I am proud to have been a part of the radio era," she added.

Today, Rosa Rio is a concert artist and teacher. Her pupils who study organ at the Rosa Rio Studio in Shelton and Stamford, Conn. are the benefactors of her vast experience in radio and television.

And many times, while giving a concert on the Hammond, she'll break into the theme from a famous radio show . . . "just for old time's sake."

Time or Rhythm?

by Esther Burnett

The dictionary will tell you that rhythm is the division of musical ideas or sentences, put into regular metrical portions, as applied to melody. Rhythm really represents the pulsation of music or a regular beat.

Time Substituted For Rhythm

Too often we use the word time or tempo when we should use the word rhythm. The constant misuse of the word time instead of rhythm distorts the entire concept of the big wonderful world of music. So for the student, as well as the teacher, let's put rhythm and time in their proper places.

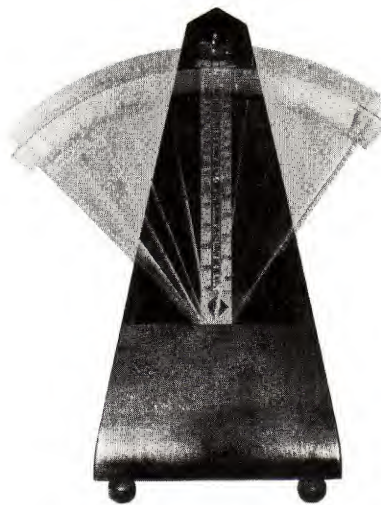
We think of the time signature, 3/4 — 4/4 — 2/4 — 6/8 etc. as telling us —the time of the piece of music we are about to play. It is called the time signature, so why doesn't it tell us the time of the piece? It is really very simple. The top number tells how many beats in a measure, and the bottom number tells us what kind of a note gets one beat. But this is 3/4 rhythm, and not time. The time is usually at the top of the page, Lento, Allegro, etc.

So we use the word 3/4 time, or 4/4 time, when the correct word is not time. Time has absolutely nothing to do with it except how to count the measures. It is the rhythm. I suppose it seems easier to explain it as 3/4 time, etc., since it is called the time signature, and since it supposedly expresses the division of measures, while actually, such divisions should be referred to as 3/4 rhythm.

What Is Time?

Time is the measure of sound in regard to its continuance or duration (fast or slow). Therefore, time is the speed of the rhythm and the rhythm is 3/4 — 4/4, etc.

So we see that *time* is very loosely used to define the speed of music, but it should be regarded as the speed of the rhythm, or rapidity with which the natural accents follow each other. So let us try to replace the much misused word time with the correct word, rhythm. Let's take 3/4 rhythm, as an example. This is, of course, the waltz. But rhythm, not time. It may



be played either fast or slow. Or, consider a marching band. They may use the 4/4 rhythm at the regular speed (time) or rapid march, called double time. It will still be 4/4 rhythm whether they are marching slowly, fast, or running. Do you get the idea?

Perhaps for the early beginner, just a little basic knowledge of music will be of some help.

Music Basics

Music is made up of patterns, and a pattern is merely a guide for copying. There are melody patterns, rhythm patterns, harmony patterns, and others. To show examples, we will take just two of the patterns, melody and rhythm.

The melody repeats itself to form the pattern.



This is the melody pattern. One key higher. One more step up.

Rhythm Is The Soul

The swing of the rhythm gives life to music. Accent is the first step to setting the rhythm. This means there is special emphasis placed on one or more of the notes in the measure. In 3/4 rhythm, always accent the first note in the measure; 4/4 rhythm, the first note is the main accent, and in some music the third is slightly accented. In 6/8, the first and fourth: and with syncopated, the accent is on the second beat.

Those who are fortunate to have the new Hammond organ course will find that we are gently led into various patterns with the emphasis on rhythm. We must start of course with very simple music, and use ballads or slow music with a sustained, or held bass, in order to learn and use the smooth chord changes. Since everyone knows the first piece in the new Hammond course, we will use it to demonstrate some beats that

Merrily We Roll Along

Chord progression: C (3 2 1 2 3), G (2), C (3 5)

Mer - ri - ly we roll a - long, roll a - long, roll a - long,

Chord progression: C (3 2 1 2 3), G (2), C (3 2 1)

Mer - ri - ly we roll a - long o'er the dark blue sea.

Chord progression: C (3 2 1 2 3), G (2), C (3 5)

Don't for - get to drop a line, drop a line, drop a line,

Chord progression: C (3 2 1 2 3), G (2), C (3 2 1)

Don't for - get to drop a line, o'er the dark ble sea.

are very simple, but are lots of fun. The tune is "Merrily We Roll Along."

First let's learn the piece as written. The lines between the notes, mean that the notes are held down, not released. They are called Ties. Now that you have that, shall we try some new beats? Try a beat with the pedal.

It's easy, just take it slow. Play the pedal, the same pedal, as written on the first and third beats. This is Stomp Rhythm.

I will just add the letter P for pedals, and the letter C for chords, and when we change again I add to the line or space that you play it on.

This is the alternating pedal, chord. Continue the rest of the piece in this manner. Play it fast, play it slow. That is the time. No matter how we play it, it still remains 4/4 rhythm.

I realize that it is impossible to change every misnomer in music. However I believe in this instance we should

try. It has been said that the use of 4 quarter measure would be better to use than 4 quarter time.

Have a little fun with these different beats. That is really what music is all about. **Help Yourself To Rhythm.** Use some beats of your own and I'm willing to bet you can't help but have fun.

Smithsonian Institution Adds First Hammond Organ to Collection



Richard Hubbard Howland, left, special assistant to the secretary, Smithsonian Institution, and J. W. Jenkins IV with Hammond Organ #1.

The first Hammond Organ, manufactured 34 years ago, has taken its distinguished place among other historical musical instruments at the Smithsonian Institution, Washington, D.C.

The organ was presented to the Institution by Hammond president, David H. Kutner, and J. W. Jenkins IV, president, Jenkins Music Company, Kansas City, Mo. Accepting Hammond Organ serial #1 was John Fesperman, associate curator of the Institution's division of musical instruments.

"It is with a great deal of pride that we present this first Hammond Organ to the Smithsonian," said Kutner.

"Our company is very proud of the part the electric organ has played in the historic evolution of music in this country and throughout the world."

In accepting the organ, Fesperman announced that it will go into the Institution's reference collection of musical instruments and also will be used in future exhibits of the division.

Kansas City Church — Original Owner

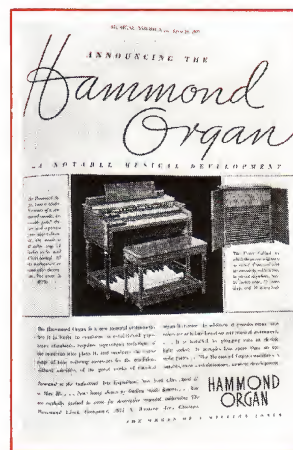
Original owner of this first Hammond was the Paseo Methodist Church in Kansas City, Mo., which bought it in 1935. Shortly after Laurens Hammond had his electric organ patented in 1934, Hammond salesmen took the instrument around the country for demonstrations and to stimulate sales. One of the first stops was Kansas City, Mo.

"My father, Paul Jenkins and his cousin J. W. Jenkins who owned Jenkins Music Company had been talking to the members of the Paseo Methodist Church about buying an electric organ just about the time the Hammond people came to town to demonstrate their new product. They were very impressed with the instrument and took the representatives from the church to see it," said Jenkins. "They too liked the organ but said they would only buy one if they could have the instrument that was being demonstrated and that's how they got Hammond serial #1."

The Hammond Organ Company at that time had no dealers and as a result of the sale of the organ to the church, Jenkins Music Company became Hammond's first franchised dealer in the United States.

The church continued to use the organ from 1935 until early 1950 when it was traded in for a newer model. About a dozen years after the organ was purchased, Rev. Edward W. Potts wrote the company that upkeep on the organ had amounted only to a new set of tubes for the amplifier . . . but he added that he might soon need to order another can of oil.

Jenkins Music Company continued to use the organ for special merchandising displays and promotions throughout the years.



Hammond's first consumer advertisement appeared in the April 25, 1935 issue of Musical America magazine. While this first ad stressed the instrument's appeal to the professional musician, the electric organ today has gained wide popularity for homes, churches, schools, clubs or virtually any place where there is a need to make musical sounds.

Audiences Delighted With Hammond Concert Happenings

From South Dakota to Florida, from New York to California, audiences throughout the country turned out en masse to enjoy the music and artistry of the 1968 Hammond Concert Happenings.

This year, the concert artists, John Seng, Tom Thompson, and the X-Plorations, (Torrent & Alexander) have demonstrated the wonderful versatility and contemporary sound of Hammond to over 100,000 music enthusiasts.

Each of the concerts featured a wide variety of musical entertainment on Hammonds ranging in size from the magnificent X-66 to the mighty J-300



John Seng in Moline, Ill.



The X-Plorations in Boston.



Tom Thompson in Van Nuys, Calif.



Adding a feeling of color and excitement at each concert was Hammond's Kaleidoscopic Blink Box that flashes multi-colored lights as the organ is played.

spinnet. Adding a special and colorful touch to each concert was Hammond's kaleidoscopic Blink Box which flashes multi-colored lights as the organist plays.

Silent Movie With John Seng

Audiences were delighted with the silent movie presented during a typical John Seng concert with Seng providing the authentic silent movie organ music on the Hammond. Seng's program featured music of the popular, the contemporary, the theater, and the classical voice of the Hammond, in which he demonstrated the wide range of musical sounds and effects that can be achieved on both the console and spinnet organs.

Sing Along With Tom Thompson

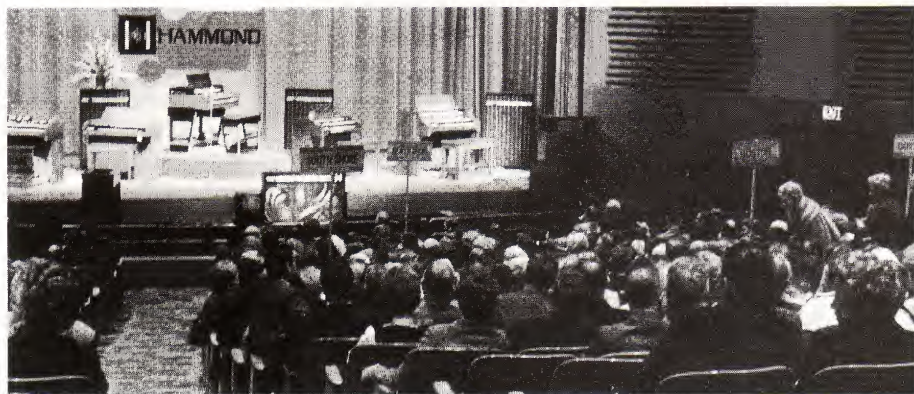
"Sing Along With Uncle Tom" was a happy and fun part of the Tom Thompson concerts wherever they were presented. In addition, Thompson entertained with a kaleidoscope of musical sounds including top pop hits, pops from the past, Jimmy Smith playing Gershwin, sounds of South Pacific, sounds of Latin America and sounds of the church, on a variety of Hammond organs.

Versatility With Torrent & Alexander

Those master showmen, Shay Torrent and Axel Alexander, the X-Plorations, thrilled audiences with their versatility on the Hammond plus the scenic and

humorous background slides that were flashed on a screen during their numbers. An exciting part of each program was entitled, "Great Themes From Screen Gems," and featured the themes from "How The West Was Won," "Out Of Nowhere," "In The Still Of The Night," "What's Up?" "Exodus," "Brazil 66," and "Dr. Zhivago."

Audiences everywhere have agreed that this was one of the most exciting concert series Hammond has ever presented. If you missed a concert this fall, contact your local Hammond dealer and ask him about the spring concert series which begins in March.



Concert artists entertain audiences on a wide range of Hammond Organs from the new X-77 to handsome J-100 spinnet.



Advanced Chords...

by Emmitte Miller

Most home organists neglect the modern advanced chords because they don't have a *working* knowledge of these chords. All of the rules for forming and altering the chords are available in scores of publications. And if the organist has had private instruction, I am certain these rules have been explained repeatedly. Yet, in the privacy of their homes, these people continue to substitute common 7ths for 9ths, minus 9ths and augmented 7ths.

Rules For Advanced Chords

I. These chords are based on the major chord:

major		1st - 3rd - 5th tones of the scale
minor	m	flat 3rd
7th	7	flat and add 7th

II. Play major chord and:

augmented	+	sharp 5th (alternate pedal)
6th	6	add 6th
major 7th	maj7	lower root one-half step
minor 6th	m6	flat 3rd and add 6th
11th	11	major chord one whole step lower than root

III. Play seventh chord and:

minor 7th	m7	flat 3rd
augmented 7th	7+	sharp 5th (alternate pedal)
9th	9	raise root one whole step
flatted 9th	-9	raise root one-half step
7th with flat 5	7-5	flat 5th (alternate pedal)

Diminished Chords: F[#]-A-C-E^b G-B^b-C[#]-E A^b-B-D-F

I am assuming that you already know the major, minor and

7th chords, and that you have mastered the 3/4 and 4/4 rhythms and can alternate the pedals properly (the root with its 5th). If you have learned that, fine! You are ready to begin working with the advanced chords that give you the modern sound—the sound you hear when you listen to recordings or a live performance by a professional.

Augmented Chord

We can ignore Group I and begin with Group II and the augmented chord. There are only four augmented chords, but it is difficult enough keeping the three diminished chords straight, so we'll memorize a simple rule: sharp the 5th (alternate pedal). You may not know the 5th of C but you do know the alternate pedal is G which also happens to be the 5th. Play a C major chord and sharp the G, the same note as the alternate pedal. The augmented chord can be formed now in any position, but I usually recommend playing all chords between the F below middle C and the F[#] above middle C on the lower manual.

The same rule applies to the augmented 7th which is found in Group III. Play a 7th chord and sharp the same note as the alternate pedal.

The 6th is not so difficult to find or count if you remember it has to be the note between the augmented and the 7th.

The Major 7th

The major 7th, is a "real nuisance" to many home organists. I've placed it in the second group. It really belongs in the third because it is based on a 7th chord, but I find it much easier to remember to play the major and lower the root one-half step than it is to say, "Play the 7th chord, raise the 7th a half step and drop the root." You know, of course, that the



... And the Home Organist

root is the chord name, the note you play in the pedal. If we play a C chord and lower the root one-half step we find it is the same as an E minor but it is played with a C pedal, the note we omitted in the chord.

The minor 6th, minor 7th and augmented 7th chords are merely combinations of two rules. A minor 6th chord flats the 3rd and adds the 6th. If you know your minors all you have to do is add the 6th, the note between the augmented and the 7th.

The 11th Chord

The 11th chord is technically an extension of a 7th chord but it is found in the second group for the sake of simplicity. This chord is not encountered too often, but the sight of one will not annoy you if you can remember that all you have to do is play the major chord one whole step below the root. A C11 is simply a B^b major chord with a C pedal and an augmented 11th is merely a B^b augmented with a C pedal. It isn't necessary to know *why* at this time. Accept it as you accept the fact that a major chord consists of the 1st, 3rd and 5th tones of the scale.

The 9th Chords

The 9th chords are so often neglected, but by remembering one rule you will know all the 9ths. "Play the 7th chord and raise the root one whole step." A whole step means that we skip one note. And the note that we skip is our minus 9. A minus 9 is a 9th that has been flatted. So there is our rule for the minus 9th chord. "Play the 7th chord and raise the root a half step."

The Flatted 5th Chord

The flatted 5th chord sounds a bit weird at first, but in going

through the pop songs of today and most of our standard tunes you will find they are used frequently. Here again, remember the note is the same as the alternate pedal. All we have to do is play the 7th chord and flat the same note as the alternate pedal.

Three Diminished Chords

I have listed those three troublesome diminished chords across the bottom in good playing position. When you have mastered these three you have a good working knowledge of all the diminished chords because the name of the diminished can be any note in that chord. A C dim is also an F[#] dim, an A dim, or an E^b dim. The difference is in the pedal. A C dim should have a C pedal and an A dim should have an A pedal, etc.

Learn A Rule A Week

Study the rules thoroughly. If you eliminate the ones you already know (majors, minors and 7ths) and all the combinations (minor 7ths, minor 6ths and augmented 7ths) you will have perhaps only six rules to remember. Then I would copy the rules on a card and keep it on the music rack for several weeks. If you learn just one of these rules a week, in two months you will be a lot farther ahead than many people who have studied privately for years.

Of course there is no substitute for a course in theory at a good music school, but chances are you weren't planning to make a career of music anyway. These simplified rules *work*, and once you find yourself working with these chords and hearing the difference they make, you may want to dig a little deeper into the subject.

MUSIC REVIEW

Rating guide: ★★★Excellent
★★Good
★Fair

By Porter Heaps



EDITOR'S NOTE:

Porter Heaps receives many musical selections and makes every effort to review as much material as he can in each issue. However, space limitations make it impossible for us to print all the material reviewed.

BEGINNERS

Dave Coleman Collection of Gospel Hymns Dave Coleman Collection of Marches

\$2.00
Dave Coleman Music, Inc.
P.O. Box 230
Montesano, Wash. 98563

★★★

Fine three-staff arrangements of well known hymns and marches, scored in "E-Z Big Notes." Easy to play, but sound much more difficult than they are, which is the sort of music many of us are looking for. The Marches folio is also printed in an Intermediate-Advanced edition, so be sure to specify one you want.

Organ Solos Book 1

arr. by Axel Alexander
Gentry Publications
\$2.50
Gentry Publications
Box 333
Tarzana, Calif. 91356

★★★

This is something special, partly because of the imagination used in arranging in a very simple style, and also for the inclusion of many tunes with sound effects—Bag Pipes, Calliope, Trumpet, Fife and Drums, etc. Drawbar settings are expertly devised for the effect intended. Quite a bit of duet playing in the right hand, so the very beginner will have to wait a few months before he can handle this music.

Songs of Christmas

arr. by Albert De Vito
\$1.00
Kenyon Publications
17 W. 60th St.
New York, N.Y. 10023

★★

Big notes, and I mean BIG notes. Trio type scoring, very effective, with no pedal notes indicated. You're to play the bass of the chord symbol.

INTERMEDIATE

All Time Favorites for Christmas

arr. by Mark Laub
\$1.25
G. Schirmer, Inc.
609 Fifth Ave.
New York, N.Y. 10017

★★

Nice sounding arrangements. What makes this folio Intermediate is the fact that, first, the pedal notes are the correct ones for the harmony, and second, the left hand is not just sustained chords, the left hand changes enough to complement the harmony.

Fascination Rhumba Toselli's Serenade You Belong to Me

\$1.00
Dave Coleman Music, Inc.
P.O. Box 230
Montesano, Wash. 98563

★★

Three singles, excellently arranged, with a modulation into a different key for the second chorus. The first two numbers are in rhythm with the melody largely taken with full right-hand chords. To maintain a legato melody when playing in chords requires precise fingering, so Mr. Coleman has written in the fingering for you to use. *You Belong To Me* comes in two editions "E-Z BIG NOTE," which is easy, and "INTERMEDIATE-ADVANCED" which isn't too difficult either.

Broadway's Best Ballads

arr. by Fred Bock
\$2.50
Melodies of Love
arr. by Axel Alexander
\$2.00
Gentry Publications
Box 333
Tarzana, Calif. 91356

★★

What a relief to play through some music in which there is a surprise now and then, a chord progression a little out of the ordinary, an attractive introduction, a sudden dramatic change of key, right-hand chords with a full-bodied left hand melody, almost every song registered differently, etc. And best of all, it's music the accomplished intermediate player can read at sight.

ADVANCED

The Glory of Love

by Bill Hill
Second Hand Rose
by Clarke and Hanley
arr. by Rudolf Schramm
\$1.00
Shapiro,
Bernstein & Co., Inc.
666 Fifth Ave.
New York, N.Y. 10019

★★★

Special organ solo arrangements by Rudolf Schramm in the *Popular Console Series* which at present consists of six numbers. Other titles in the series are: *Memories Of You, Cherokee, Harlem Nocturne, and In The Mood*. The introduction says, "In direct contrast to the somewhat simplified arrangements in our many All-Organ Folios, these Solo Transcriptions place a challenge on the virtuosity of the performer." And they do just that. If you play them up to tempo they're difficult, but teachers are constantly on the lookout for professional arrangements for their advanced students which will give them something they'll have to work on to perfect. Here they are.

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

RECORD REPORT



Merry Christmas From Bob Kames

Bob Kames at the X-66
King Records, Inc.
1540 Brewster Ave.
Cincinnati, Ohio 45207

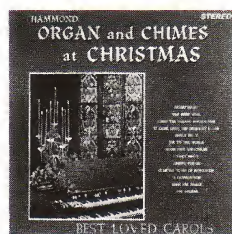
Christmas carols never sounded more beautiful than they do in this album recorded on Hammond's dynamic X-66. Bob Kames has captured the spirit of the holiday season with the unique sounds of the X-66, described as the most dramatic musical instrument of the space age. Side one of the album is devoted to traditional Christmas Carols while the reverse side features the lighter, more popular Christmas melodies. A new Rhythm and Blues tune, *Please Come Home for Christmas*, is presented in its first instrumental version on the X-66.



Navidades En Panama (Christmas In Panama)

Lucho Azcarraga at the Hammond
Dehlinger Agency
Box 504
Panama, Republic of Panama

A lively Christmas album from south of the border featuring Lucho Azcarraga, the outstanding Panamanian organist whose artistry is acclaimed at home and abroad. In addition to the traditional Christmas carols, the album features the delightful *Venid Pastorillos*, *A Belen*, and *Ese Precious Nino*, holiday favorites in Panama. Azcarraga has played command performances before the 21 presidents of the American Republics, including President Dwight D. Eisenhower. Queen Elizabeth and Prince Philip are among the many other dignitaries and heads of government who have enjoyed Lucho's music.



Hammond Organ and Chimes At Christmas

Ashley Tappen at the Hammond
Budget Sound, Inc.
222 W. Orange Grove Ave.
Burbank, Calif. 91502

Ashley Tappen playing in the Ken Griffin style presents an inspiring program of the best loved Christmas carols. In this delightful album of traditional carols the Hammond organ is skillfully played with Deagan Chimes to produce some beautiful holiday sounds. Included are *Silent Night*, *O Little Town of Bethlehem*, *Come All Ye Faithful*, *Away In The Manger*, *O Holy Night*, and *We Three Kings Of Orient Are*.

All records reviewed in this column can be purchased from your local record dealer or directly from the publisher. Please *do not* send orders to Hammond Organ Company.

QUESTION BOX



- 1. I have an organ light with a fluorescent bulb and a little transformer. In my baseboard there is a double socket. I have the organ cord in one outlet and the organ light in the other. Sometimes when I turn on the light, I hear a little noise which seems to be in the organ.**

M. Rodenberg, Rensselaer, Ind.

The fluorescent light problem is a common one. It is not serious and will not cause any damage to your organ. The noise is a result of the ballast (transformer) being too close to the organ generator system. There are two solutions: 1. If the length of the light cord permits, place the ballast on the floor or 2. Try wrapping aluminum foil around the ballast.

- 2. I'm a devoted fan of Walter Wanderley. I own a Hammond A-102. How can I sound like him?**

C. Wichers, Las Vegas, Nev.

In order to sound like Walter Wanderley, you first have to play the type of songs he plays, contemporary Latin numbers. Second, play a single note melody on the upper manual without vibrato using A00-8000-800 registration.

- 3. Is there a definite finger pattern for chord playing? What about changing chords, shifting chords, etc. for right or left hand. My teacher says each piece requires a different fingering for similar chords. Why do different instruction books indicate different fingering for similar chords in similar pieces?**

W. Schapiro, Hen Gardens, New York

There is no definite finger pattern for chord playing since the progression of different chords varies from piece to piece. All fingering, however, is very logical. The most accessible hand position covering the chord establishes the fingering pattern for execution of that chord and those following.

- 4. Does your company plan to resume making the church model Hammond Organ with the chorus generator (Model BC) or to include this chorus on the new Church models?**

C. B. Bull, Cameron, South Carolina

The church model Hammond organ with chorus generator has not been manufactured since 1949. More recent Hammond organs have achieved a chorus effect through a slow scan celeste or through the choral mode of a Leslie tone cabinet.

- 5. I am a beginner and would like to know how to get the sound that Earl Grant produces. Does he always use a Leslie speaker?**

Mrs. L. C. Logan, Oak Harbor, Wash.

Earl Grant generally uses a B-model console and separate Leslie speaker. Like many organists, Grant has his favorite registrations.

Letters for this column should be sent to Question Box, HAMMOND TIMES, P.O. Box 6698, Chicago, Illinois 60680.

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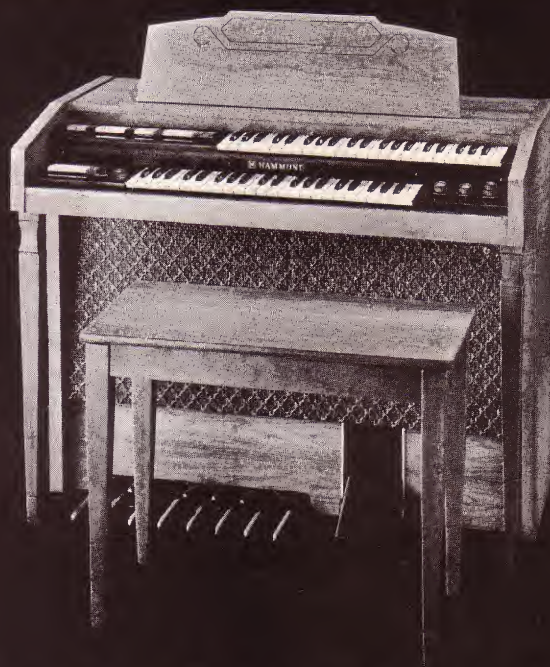
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Litho in U.S.A.

New J-300 Features Legato Percussion



Another new spinet with "professional" organ features has just been introduced by the Hammond Organ Company. Hammond's new J-300 features legato percussion, which enables the organist to repeat selected percussion voices on every note regardless of playing techniques, just like the professionals do on the largest Hammond organs.

This new spinet also contains a cymbal on the pedal and a brush on the lower manual for added effects. And, to enhance these dynamic sounds, each instrument contains a built-in Leslie speaker.

Twenty-one voice tabs put an "orchestra" at an organist's fingertips. Do you like the sound of a small jazz combo? Just press some tabs and presto . . . you're a one-instrument jazz combo.

Color tabs make this easy-to-play instrument even easier, with control tabs color-coded for quick identification: white for flutes and diapason, yellow for strings, red for reeds, green for vibrato.

By simply turning on reiteration you can produce an automatic repeating effect on the upper manual

8' voices which lends authenticity to banjo, marimba and xylophone.

Hammond's exclusive reverberation brings concert hall acoustics into even the smallest room despite the muffling effect of draperies, rugs and furniture.

This is a spinet organ with "big" organ features that both the beginner and advanced organist will enjoy playing. It is available in four furniture styles in mahogany, walnut, and cherry finishes.